

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 55.

NEW YORK: SATURDAY, JANUARY 17, 1880.

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**ADELAIDE NEILSON**—  
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**ADA RICHMOND**—  
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**ADA CAVENDISH**—  
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**ALICE OATES**—  
Meriden, 14th; Middletown, 15th; Norwich, 16th; Woosocket, R. I., 18th; Fall River, 19th; Newport, 20th; Brockton, 21st; Taunton, 22d; New Bedford, 23d; Chelsea, 24th.

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**HAVERTY'S JUVENILE PINAFOR**—  
Youngstown, O., 14th; Oil City, Pa., 15th; Titusville, 16th; Erie, 17th; Rochester, N. Y., 19th, 20th, 21st; Auburn, 22d; Syracuse, 23d, 24th.

**HANLEY WERNER, NIP AND TUCK**—  
Waterloo, 15th; St. Paul, 16th, 17th; Minneapolis, 19th, 20th; Marshallton, Ind., 21st; Davenport, 22d; Rock Island, 23d; Burlington, 26th.

**JOHN McCULLOUGH**—  
Charleston, S. C., 14th, 15th, 16th, 17th; Savannah, 19th, 20th; Macon, 21st; Atlanta, 22d, 23d; Columbus, 24th.

**JOHN T. SMITH'S TOURISTS**—  
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**JOS. JEFFERSON**—  
Richmond, 14th; Petersburg, 15th; Raleigh, N. C., 16th; Wilmington, 17th; Columbia, S. C., 19th; Augusta, 1st, 20th; Savannah, 21st, 22d; Charleston, 23d, 24th.

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Oil City, 14th; Meadville, 15th; New Castle, 16th; Youngstown, O., 17th; Cincinnati, 19th, one week.

**KATE GIRARD COMB.**—  
Jersey City, 15th, 16th, 17th.

**KIRALFY'S ENCHANTMENT COMB.**—  
Philadelphia, Jan. 12th, three weeks.

**LAWRENCE BARNETT**—  
Baltimore, Jan. 5, two weeks; Washington, 19th, one week.

**MARY ANDERSON**—  
Providence, 14th, four nights; Hartford, Conn., 16th; New Haven, 20th; New Haven, 21st, 22d; Bridgeport, 23d.

**MILTON NOBLES**—  
Wilkes-Barre, Pa., 14th; Pottsville, 15th; Reading, 16th; Wilmington, Del., 17th; Philadelphia, 19th, two weeks.

**MISS PYLEX PARTY**—  
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**MAGGIE MITCHELL**—  
Lafayette, Ind., 14th; Indianapolis, 15th, 16th, 17th; Bloomington, Ill., 19th; Peoria, 20th; Quincy, 21st; Hamilton, 22d; Jacksonville, 23d; Springfield, 24th.

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**PAT ROONEY COMB.**—  
Willimantic, 14th; Norwich, 15th; Providence, 16th, 17th; Newport, R. I., 19th; New Bedford, Mass., 20th; Taunton, 21st; Brockton, 22d; Chelsea, 23d; Lynn, 24th, 26th.

**RICHMOND AND VON BOYLE**—  
Washington, D. C., 12th, one week; Standard Theatre, 14th, 15th, 16th; Newark, 19th, two weeks.

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**STRAKOSCH ITALIAN OPERA CO.**—  
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**SALISBURY THOUROUABOUTS**—  
Tex., Tex., 16th, 17th.

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**THE WILKINSONS IN UNCLE TOM**—  
The FLORENCE—  
Dubuque, 13th, 14th; Clinton, 15th; Rock Island, 16th; Iowa City, 17th; Des Moines, 19th; Council Bluffs, 20th; Omaha, Neb., 21st; Lincoln, 22d; St. Joe, Mo., 23d, 24th.

**TONY DENISON'S HUMPTY DUMPTY**—  
Columbus, S. C., 14th; Augusta, Ga., 15th, 16th, 17th, Athens, 18th; Atlanta, 19th, 20th.

**WEATHERSBY-GOODWIN FROLIQUES**—  
Akron, O., 14th; Dayton, 15th, 16th; Columbus, 17th; Louisville, Ky., 19th, 20th, 21st; Indianapolis, 22d, 23d, 24th.

**WIND BREEZE COMB.**—  
Newark, N. J., 13th, 16th, 17th; Boston, 19th, two weeks.

## Ohio.

**CINCINNATI**—  
Pike's: Since the abolition of the stock system in this city we have never been favored with such well proportioned talent as that which reigns in the Ada Cavendish co. In Lady Clancarty, which held the boards the entire week, each and every member seemed born for the characters they assumed. The business this week was fair. Next week we will have the pleasure of seeing these artists in Much Ado About Nothing and Mercy Merrick, 19th, Collier's Banker's Daughter.

**Grand Opera House**: Minnie Palmer's Boarding-School has been a success during the week. The scholars acquitted themselves admirably throughout the term. The first class comprises Miss Minnie, W. J. Scanlon and George Davenport. The school is in want of a mathematician. There is sound material in the scholars and excellent situations in the Academy, and with the application, by the author, of arithmetic—ADDITION AND SUBTRACTION—Minnie Palmer's Boarding-School will be the funniest production on the road. Miss Palmer's imitation of Lotta are like the "blind roads" of Scotland: they are visible at a distance, but not to be seen when you are upon them. 12th, Rice's Surprise Party in Revels. 19th, Kate Claxton.

**Robinson's**: The Boston Ideal Opera co. open in Pinafore 12th, also presenting Fatina-

itz.

**Heuck's**: The business this week was very large, perhaps even better than that of last. The attraction was Frank S. Chafra as Kit. 12th, Adah Richmond Comic Opera co.

**Comstock's**: Annie Pixley's engagement 7th was a splendid success, house being packed. Seventh performance of M'lis was given.

**McGraw's**: Since the abolition of the stock system in this city we have never been favored with such well proportioned talent as that which reigns in the Ada Cavendish co. In Lady Clancarty, which held the boards the entire week, each and every member seemed born for the characters they assumed. The business this week was fair. Next week we will have the pleasure of seeing these artists in Much Ado About Nothing and Mercy Merrick, 19th, Collier's Banker's Daughter.

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by the above admirable organization to good houses. Rice's Surprise Party Sunday, 11th, in Horrors. 12th, Her Majesty's Opera, two weeks. The advance sale has been very large.

Hooley's: Collier's Union Square comb, in The Banker's Daughter has brought more money into the box-office than little Jackey has seen for many a week. This co. is a very fine one, and is particularly fortunate in being headed by one of the best leading men in the country—Louis L. James—who John Strebello I prefer to that of the creator. Charles Thorne, Jr. Mr. James is more manly and less emotional than was Thorne. Marie Wainwright, Mr. and Mrs. Charles Walcott and J. A. Wilkes are also remarkably good in their respective parts. The piece will run another week, and then Harry J. Sargent and his new star, Adele Belgrave, will twinkle. The Dickie Lingard co. play Tom Taylor's Overland Route Sunday, 11th.

Hamlin's: Mrs. Dickie Lingard-Dalziel and co. have been seen under better auspices at this house during the week, in Our Boys. The opening night the theatre was filled, and business has kept up apparently first-rate, though I suspect that some papering was done. A great deal of barnstorming and the cares of matrimonial life have dampened Mrs. Dalziel's old pertness, but still enough of her former self remained to make her Mary Melrose interesting. The support was not bad. W. W. Allen's Perky Middlewick was capitally made up and acted, and Harry M. Brown, who, before he went to 'Frisco, was a valued member of Hooley's old comedy stock, was a very good Talbot. Harry A. Ellis smothered his impulse to howl and acted the Baronet respectably well, when the fact is considered that Ellis' home is on the stage of a ten-cent house on the North side, where the acting demanded is of the fiery untamed sort. Ella Wren, one of the best of old women, was an excellent Clarissa, and a Miss Addie Cummings made a positive hit as Belinda. J. A. Simon played Charles with the dialect of a South Clark street "clodding" merchant, but that was the least of his offences. Eugenie Blair don't equal the expectations once entertained of her. She has a great many unpleasant mannerisms, and her acting throughout was decidedly raw. Moreover, her taste in dress is horrible. Leaving out Simon and Miss Blair, the performance of Our Boys was a very good one. La Cigale and Les Fourchambault were to have been given, but Our Boys drew so well that it was kept on all the week. 12th, Frank Aiken and Genevieve Rogers in their new play, Under the Arch, supported by W. J. Cogswell, J. Germon, Ed Barrett, W. D. Chaffin, F. J. Wildman, W. T. Horton, Wood Benson, John Moynihan, W. A. Stuart, Clara Wildman, Rose Watson, Laura Malcolm, Virginia Richmond, Florence Lucas and others. Some novel stage effects have been prepared for the play.

Olympic: Manager Sprague has given a good show in the straight variety line, to houses which ought to have been better. The "bright particulars" were Flora Moore, who has no rivals in her very original and amusing act; Niles and Evans, presumably the best song-and-dance men there are, and Clarke and Edwards, who were afflicted with bad colds. I trust neither Manager Sprague nor any other first-class variety manager will annoy their patrons with Bryant and Saville and James Hearne, who properly belong in third-class beer halls. These parties could never have had a rehearsal before the stage manager or they surely would never have been permitted to spoil the otherwise good Olympic programme. I was sorry to see Leonora Bradley (lately the Peachblossom of Oofy Gooft's co.) doing serio-comic turns. Miss Bradley is worthy of better employment. I must not forget to commend the performance of J. W. Bingham, ventriloquist, who is not only master of his art but knows how to appear as a gentleman, an accomplishment not frequently possessed by variety men. 12th, John Reilly, the Seafarers, Josie Farnan, Vic Reynolds; C. J. Kelly, and Hawkins and Kelley.

Items: W. C. Mitchell, late of the Olympic, becomes manager of the Hyer Sisters. E. B. Ludlow will be Mr. Mitchell's business manager.—Cheap Cheroot Hall denies in the Miracle my statement that the New York MIRROR reaches this city every Friday. If the vendor of cheap cigars has any money to put up on his assertion, I'd be pleased to hear from him, and if I am beaten I will agree, in addition, to smoke one of Mr. Hall's Cabbagino Puros.—Arthur Cambridge has been unwell.—Mr. Jim Wallack-Fubbins is undaunted by his latest collapse, and starts out from here Monday with a co., embracing Mrs. Wallack-Fubbins, Randolph Murray, C. S. Coon, Marcus Moriarty, Marion Lester, Charles Chapin, Nellie Thorne, Ed Howard and Helen Creswick. Joliet is the first stand.—Fanny Wood was prevented by illness from appearing at the Halsted Street Theatre this week.—To-morrow (Sunday) night the first public social session of the Elks will be held at Hooley's Theatre.—E. C. Robinson of the Milwaukee Theatre, and P. Conly of the St. Paul Varieties, have been in town in search of talent.—Al Richards of the Nip and Tuck co. arrived in town Thursday.—Dickie Lingard's co., under D. Dalziel's management, play Our Boys in Rockford 12th, Beloit 13th and Zanesville 14th, and then return to this city to rehearse The Overland Route for the Sunday night performance at Hooley's 18th.—A queen party, styled the American Comic Opera co., take the road 12th, opening in Laporte same date. Fred Lotto, H. Clark, Mlle. Juliette Bianchi, Mr. and Mrs. Frank Beresford and Fred Hilton compose the organization.—Frank J. Billing, advance agent of Gill's Goblins, is in town. The co. are now in Des Moines. They arrive here to-morrow and take a special train to Columbus, Ohio, where they play 12th.—H. Marix Markham is now manager of Mueller's Hall. Markham and wife star here week of 12th in All That Glitters is Not Gold and Naval Engagements.—Annie Morgan, the dramatic reader, is in town. She starts West next week to fill engagements.

BLOOMINGTON. Opera House: 7th, John A. Stevens in Unknown, to a large audience. The play was a pleasant surprise to Bloomington. Mr. Stevens was ably supported, especially so by Lottie Church and George F. Ketchum. The performance altogether was highly satisfactory. Items: Kate Thayer, 14th; Maggie Mitchell, 20th; John Dillon, 21st; McAllister's Minstrels, 24th.

## AURORA.

Harry Webber's co. in Nip and Tuck 3d, and drew a full house with a good performance. Nothing new on the boards now.

## Michigan.

### GRAND RAPIDS.

Powers' Opera House: Herne & Belasco's Hearts of Oak comb, has been the attraction the past week, and has proved a complete success artistically as well as financially. Jas. A. Herne and Katherine Corcoran are

artists of no small ability, and sustain their parts admirably. The co. play on Whitney's circuit next week. 12th, Adelaide Neilson in Twelfth Night. The reserved sale has already reached \$500. Smith's: Business has been fair past week. The co. is a good one.

## DETROIT.

Theatricals unusually dull the past week, Whitney's not opening its doors once, and the Detroit but twice—that is, in English plays. 9th, Boston Ideal Opera co.; good business; Pinafore and Fatinaiza. The Revellers and Aldrich and Parsloe fill week of 12th in My Partner. 15th, at Whitney's, Adelaide Neilson, for three nights and matinee. Herne and Belasco's Hearts of Oak to follow.

## Missouri.

### ST. LOUIS.

Pope's: Harry Sargent worked up the Belgrave interest with his best skill; he flooded the city with elegant and delicately engraved circulars, and personally labored like a Trojan. Her first night drew an enormous house, a good bit of paper being out, however. She made her St. Louis debut as Rosalind, and made a nice success after she had overcome her first nervousness. She is a good, cultured actress and knows the stage perfectly, however she has acquired the art. She is young—a mere girl, indeed, with promise of great things, and with a physique which will develop into great beauty. She is very like Edwin Booth in feature, and resembles him in her stage stride and action. Her Viola was even better than her Rosalind. She appeared once as Romeo to Hannah Bailey's (Mrs. Sargent) Juliet, but it was not a remarkable performance. Miss Bailey's Juliet was very fine indeed. During the week H. W. Mitchell rendered splendid support as Orlando, Malvolio and Mercutio. Geo. Metkiff, F. Chippendale, Jas. Cooper, J. M. Humphreys, A. H. Stuart, John Dailey, Josie Bailey and E. M. Post rendered fair support. The scenery furnished by Mr. Halley was exceedingly beautiful, the forest set in As You Like It being a gem. Tonight Miss Belgrave appears as Hamlet, and next week she will appear again in As You Like It, Twelfth Night and Much Ado About Nothing. Mr. and Mrs. Bandmann appear in Narcissus 19th.

Grand Opera House: The Frayne-Tiffany comb. did a good week's business commencing 5th, under management of Annie Ward Tiffany. Mr. Frayne has introduced some new and marvelous combination shots, which create the greatest excitement. Sunday night performances are getting to be the regular thing at this house, and it pays visiting companies. Last Sunday evening the Nick Roberts' Pantomime co. gave a show to a good house. The Frayne-Tiffany comb. will do likewise on the 11th. Next week the Emma Abbott troupe will appear in Paul and Virginia, Chimes of Normandy, Faust, Romeo and Juliet and Martha.

Olympic: Neilson played most of the week in Cymbeline, which was finely produced. Her Imogene was a great success. Excellent support was rendered her by Messrs. Compton, Sanger and Rand, and Miss Moran. Next week Annie Pixley will appear as M. Miss, and on 26th the Mapletons' Opera co. will open a season.

Splinters: The music at Pope's is under the direction of Prof. Madder. During the past week the novelty was Lumbye's Visions in a Dream, and it only needed the introduction of a zither to make it superb. It was loudly applauded.—In the wrestling scene in As You Like It, Mitchell (Orlando) and M. Strongbow (Charles) have a realistic bout; it winds up by Orlando giving the "professor" a clean throw over his left shoulder.—Miss Belgrave's leading lady having been taken sick, Hannah Bailey (Mrs. H. J. Sargent) was telegraphed for, and made her first appearance here.—The Frayne-Tiffany comb. go from here to Pana, Ill., 15th; Vincennes, Ind., 16th and 17th; Evansville, Ind., 19th; Terre Haute, 20th and 21st.—The depositions on behalf of the defendant in the Patti vs. Post-Dispatch libel suit are progressing rapidly at Leavenworth. A large number of witnesses are positive in their belief that she was in the condition spoken of and upon which statement the suit was based. A desperate fight occurred on Friday between Mr. Robinson, Patti's lawyer, and a witness on the Pulitzer side, in which the latter was terribly punished, both eyes being closed and her remaining in an insensible condition many hours. The impression is that Patti will lose her suit.—Thomas Noxon provided two magnificent scenes for Cymbeline, the chamber and cave scenes. They were received with loud applause nightly.—Miss Neilson takes her farewell of this city to-night, appearing as Juliet to Mr. Compton's Romeo.—A report comes from Kansas City that Mrs. Zelda Seguin is so sick that she will not be able to appear again this season. The many friends of the lady will be deeply grieved at this intelligence, and the Abbott co. will miss her services. The contralto roles will fall upon Mlle. Maurel.

## ST. JOSEPH.

Tootle's Opera House: Booked—10th, Emma Abbott, matinee and evening; 19th, Kate Thayer, for charity purposes; 21st, Salbury Troubadours; 23d and 24th, the Florentines. Comique: Good business. Rivals: Cora Vane, Claude Sinclair, Mollie Brown, Belle Luscill, Addie Laine, the Barrys, Annie and Fred, Prof. Luscill and son Eddie, Harry Parker, and the Hayles, Billy and Lou. Items: Comique reopened 3d, under management of Cora Vane and Frank Margeson; refitted first-class.—Emma Thurby, booked for 12th, first-class.

## Wisconsin.

### MILWAUKEE.

Grand Opera House: Rice's "rollicking roysters" of the Surprise Party took the place by storm this week in Revels, Robinson, Jr., and Babes in the Woods. The house was crowded nightly. 'Tis a superb organization of talent and beauty. As burlesques they are about complete. The costuming was elegant, while the scenery was enchanting, transforming the stage into a vision of Fairyland. Alice Atherton is more sprightly than ever; Marion Elmire is a jolly little sprite; Lila Merville, Florence Baker and Marion Singer deserve commendation; Willie Edouin "is such a jewel" that he "mashes" everyone; Louis Harrison, as the imp of the backwoods, was indeed a "Hairy-son" and well did he affect it; H. E. Dixey, Donald Harold and George Howard are not to be overlooked. They play in Chicago Sunday night, 11th, thence to Cincinnati, St. Louis and New York. Mr. McNally informs me that he expects to have his new piece ready (not yet named) in time for presentation in Boston in February.

Academy: Emma Thurby, assisted by Adamowski, Franz Rummel, Mons. Fischer, Sig. Ferranti, Maurice Strakosch, conductor, in concert 8th, to large and appreciative audience.

Items: Milwaukee is fast gaining a first-class reputation as a good show town, not a

"one-night drop," but a "stayer," and I can candidly say that it is owing to the energetic efforts of Messrs. Nunaemacher & Marsh that we are entitled to the appellation. The one-management system has proved a benefit to them, to the city and the theatrical profession who have been here. It allows of only one attraction at a time. Messrs. N. & M. have resurrected the Opera House from almost utter obscurity, and placed it among the leading theatres of the West, bringing here the very first and best attractions offered. They have lately been to a great expense for new scenery; it is very neat and attractive. Every attraction this season has played to good business in every instance. The Hearts of Oak thrived here two weeks, and went away happy. 12th and 13th, Haverly's Genuine Colored Minstrels; 19th, 20th and 21st, Mme. Rents' Female Minstrels.

Milwaukee Theatre: Enjoys the usual run of variety theatres; time-worn sketches, tin-can wrestlers, so-called "musical mokes," and French dancing-masters. There is too much sameness in these variety artistes nowadays. 12th, Leroy and Adams, and Max Arnold.

## MADISON.

The Rentz-Santley Novelty co. at the Opera House 7th, to but moderate business. The co. gave entire satisfaction. The show is worthy of patronage. Haverly's Colored Georgians 8th, to moderate business. For some reason only part of the co. appeared here, having divided and covering other towns. Harry Webber comes to-night (9th).

## IOWA.

BURLINGTON. Nothing the past week. Booked: Union Hall, Emma Thurby Concert co. Jan. 10, Original Georgia Minstrels Jan. 13.

## KOKOKU.

Henley Potter's Pleiades are booked for 26th. The Original Colored Georgia Minstrels are to come 18th.

## NEW YORK.

### BROOKLYN.

Haverly's: Of course the Mastodons last week drew large houses. Billy Rice looked as fat and gay as ever, and his wit had the sparkle of the diamond. This week, Frank Mayo in Davy Crockett.

Park: Gus Williams in Our German Senator played to excellent business last week. This week Our Girls is presented. It has been looked for with some interest, as it is the first appearance this season of Assistant Manager Edeson and the second of Rosa Rand, who are both great favorites.

Academy: On Saturday evening Gilmore gave the National anthem, Columbia. On Wednesday afternoon of this week Pirates of Penzance.

Plymouth Church: Wednesday evening, Remenyi Concert.

Volks: New people—The three Rankins, Kelly and Ryan, the four St. Feliz Sisters, Georgie Kaine, Williams and Pickert, Lillie Ellis, Karoli Ordey and Augusta Ordey. Muldoon's Picnic, on account of its great hit, is retained another week. 19th, Josh Hart's co. occupy the theatre.

Opera House: The entertainment given this week falls nothing short of the usual order, which can be depended upon as being good.

Olympic: The attraction this week is Victoria Loftus' troupe of blushing, blooming young ladies.

Items: Dan Oaks is a member of the Volks stock co.—Most all the theatres last week played variety, and all did surprisingly well.

## BROOKLYN, E. D.

Novelty: Frank Mayo last week in Davy Crockett. Mr. Mayo's sterling performance is too well known to need further mention. Laura Don in leading support was of course very fine; Marion Taylor ditto as Dame Crockett. Haverly's Mastodons 14th 19th, first production of Eaton's All the Rage.

Berry's Broadway Theatre: Full houses last week. The Leonoze Bros. in drama, Rupert's Dog. This week, The Jolly Duchess and Black Crook.

## BUFFALO.

Academy of Music: My Partner was the attraction the latter part of last week, and was welcomed by immense audiences, the curtain having to be rung up at the close of every act the first night. Louis Aldrich won most hearty applause for his masterly impersonation of Joe Saunders, the bluff but honest miner, and Mr. Parsloe as Wing Lee, the Chinaman, proved his right to the leading Chinese impersonator of the present day. Frank Mordaunt was warmly welcomed by his many admirers in Buffalo. The part of Major Henry Clay Britt, candidate for re-election to the Senate, could not have fallen into better hands. The rest of the troupe were excellent, and no play has been better put upon our boards this season. The plot is a good one, but the story is hardly one to find favor among the better class of amusement-seekers. Nick Roberts' Humpty Dumpty troupe opened for a two nights' entertainment Monday evening to a good-sized audience, and although the play has been many times presented here, Mr. Roberts never fails to attract good audiences. Wednesday evening the house will probably be closed. For the balance of the week Chas. Read's latest dramatization, Drunk, will hold the boards. It has been elaborately advertised, and the press notices are very flattering. It will doubtless attract large audiences. I could not obtain the full bookings for the following week. They are not yet permanently settled on.

Shelby Adelphi: A drama of the Border class, introducing J. Bauer, the skilled marksman, John A. Leach, the famous Chinese imitator, and Frank Wright and Joe Lang. Olio: May Arnott, Blanche Austin, Emma Hoffman, Alice Somers, Morton and Miles, Smith and Olimer and Alf Baker.

Items: Our theatre-goers are looking forward with unusual pleasure to the appearance of the distinguished actress, Adelaide Neilson, who is now making her farewell tour under the management of Max Strakosch. The lady is to appear Monday and Tuesday evenings of next week in Romeo and Juliet and Twelfth Night. Excursion trains will be run from the adjacent towns, and doubtless our theatre will have such crowded houses as have been seldom seen.

The house which greeted the Boston Ideal Opera co. at St. James Hall Tuesday and Wednesday evening were simply immense. Seldon has our hall been filled with such brilliant and enthusiastic audiences. The performances were perfection and the outbursts of applause were fairly deafening. We look with genuine pleasure for their return.

## ALBANY.

Leland Opera House: 10th, the Kate Girard co. filled a week's engagement in Elliot Dawn's new play, Prejudice, which is certainly a very clever if not brilliant production. As the story of the play, etc., was reviewed in last week's MIRROR, I will not enter into details. Kate Girard as Nemo, the actress, was very praiseworthy, giving

a very even and conscientious performance of the part. The third act gives her an opportunity for strong emotional acting, which she fully takes advantage of. This lady is also the fortunate possessor of a remarkably fine stage appearance, and as the Queen in the play scene she was positively gorgeous. The supporting co. is excellent. 12th, Criterion Comedy co., one week. 19th, Gottschold Octofoon co.

Martin Opera House: Den Thompson 6th, to large house. Show excellent. G. W. Bunnett's Annex to Barnum's, consisting of living curiosities, 12th, one week.

Tweddle Hall: 6th, Yale Glee Club, to a house fair better than the merit of the entertainment deserved, some of the glee being rendered in a manner horrible to listen to. 26th, Josephy.

Items: Contrabandista is to be produced here by local talent in February, in which a would-be opera singer called Listner will make his debut. I predict his success will be of the Count Joannes order. The "boys" are anxiously awaiting the event. But oh! these aspiring amateurs.—Mr. Elliot Dawn, manager of the Kate Girard co. and author of Prejudice, has by his courteous and gentlemanly manner made many warm friends here.

## AUBURN.

Academy of Music: 5th, Jos. Emmet appeared in Fritz in Ireland to a full house. He brought his own scenery, and the Academy looked dressed up. Emmet's son Joseph attends school in this city. I was with Emmet early on the morning of his arrival here, and while on his way to the Academy he happened to notice some of his posters that were printed in Syracuse, and at the top of each was the name "S. M. Hickey, manager." Emmet asked his business manager who got those bills up. He was informed that it was Mr. Abby. Then you should have heard Emmet. It's too strong for publication in THE MIRROR. But if Mr. Hickey had been present I think there would have been a combat.

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# THE NEW YORK MIRROR.

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### Amusements.

UNION SQUARE THEATRE—French Flats. HAVERLY'S THEATRE—Tourists. WALLACK'S—London Assurance. GRAND OPERA HOUSE—Danites. ABBET'S PARK THEATRE—Fairfax. SAN FRANCISCO OPERA HOUSE—Minstrels. STANDARD THEATRE—Minstrels. DAVID'S THEATRE—An Arabian Night. FIFTH AVENUE—Pirates of Penzance. NIBLO'S GARDEN THEATRE—Galley Slave. BOOTH'S THEATRE—Closed. MADISON SQUARE THEATRE—Closed. THEATRE COMIQUE—Mulligan Christmas. TONY PASTOR'S—Variety. HARVEY MINER'S THEATRE—Variety. LONDON THEATRE—Variety. VOLK'S GARDEN—Variety. NOVELTY (B'klyn, E. D.)—Haverly's Masto's. HAVERLY'S (B'klyn)—Frank Mayo.

### MIRROR LETTER-LIST.

THE NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

ADRIAN, Rose  
Belden, Clara  
Byron, Oliver Doud  
Brand, Michael  
Cavendish, Ada  
Congdon, Stella  
Church, Edw. A.  
Dobson, Frank  
C. L. Davis  
De Astor, Helen  
Frost, Nina  
Fraser, John (3)  
Gardiner, Kitty  
Gayler, Frank (3)  
Grau & Wolfsohn  
Hatchings, Alice  
Hall, Clinton  
Hatton, Ella

Hofele, F. W. (2)  
Levanon, Alfred  
Mack, John A.  
Mackay, F. F.  
Murray, John  
McKay, Andy  
Nash, Geo. F.  
Osborn, Rose  
Rothedge, J. P. (5)  
Rowe, George Fawcett  
Stevens, Charles  
Scott, Lester F.  
Schwab, Fred  
Sessions, Edith K.  
Sanger, Frank  
Temple, Louise  
Turner, W. D. (2)  
Vaque, Elsie

### The Combination System.

There is very little truth in the oft-reiterated statement that the "combination" system is not conducive to the actor's benefit, that it is the means of severing his family ties and home associations, and that it reduces him, in short, to the level of a genteel tramp.

The actor has been a bird of passage since the earliest days of the acting drama. His existence is migratory; the very name of player is associated distinctively with the wandering habits of Bohemian. Your professional bears the objections of the combination system in mind when he accepts the life of a Nomad. He does not complain of the detriments which are inseparably connected with the stroller's vocation; he does not lament the stern fact that the figurative berth he has chosen is not a bed of roses, teeming with the delights and comforts of an Arcadia; he knows that the path he has selected is to be the scene of an unflinching, prosaic struggle for bread and butter—a struggle in which a sentimental love of art is generally made subservient to the puzzling questions of unromantic profit or how to make both ends meet.

Application, and sometimes privation, attends advancement and success in any legitimate occupation, and the life of the player is very often accompanied by both of these. Aside from the great amount of travel and the consequent physical wear and tear, the combination system is as beneficial to the actor as it undoubtedly is to the public at large. It has grown to its present importance in this country as in England because the wants of an eager and insatiable public demand that it shall supersede the tottering, fast decaying plan of located stock companies. The entire disappearance of these latter is but a matter of a few months—or years. Already the tocsin that heralds its approaching dissolution is sounding from the places in which the stock system has held long and undisputed sway. The keynote will be taken up and repeated until in every instance the few remaining adherents, already weakening, will have fallen.

McVicker of Chicago did not relinquish the old method until he was nearly ruined; Manager Geummill of Philadelphia has dissipated a small fortune in that direction, and is now compelled to announce the Chestnut as a "combination" theatre for next season; the venerable Boston Theatre, the house that has held to the old regime for over twenty years, has also succumbed, and in the Fall will be devoted to playing the best traveling attractions. This season it opened with an excellent company, and the exclusive right to several French and American plays, but it was of no use. People had tired of seeing the same old faces appear in a limited number of plays, and the Boston

Theatre is compelled to yield to the pressure of public desire. John T. Ford may hold to his present position for a year or so, owing to the fact that he controls three theatres and the Southern Coast Circuit, over which he can play his regular companies, but this makes him already more than half a combination manager. Charles Spalding gave way to the innovation only two years ago, but since then he has just doubled his profits annually.

What chance has an ordinary stock company playing against such an organization as Collier's Union Square company, giving a performance elaborated and perfected in the smallest details, having the advantages of familiarity with one another and performing the same pieces everywhere? The provincial manager who adheres to the old plan does not keep pace with the times. The manager who does not keep pace with the times naturally, to make use of a current slang expression, finds himself decidedly "left."

There are a number of ossified fossils hanging on the skirts of the dramatic profession, old tea-drinkers who mournfully wag their venerable heads and prate of the loss of their cherished stock company. They tell us there are no longer any actors, that the art was lost when the combination system commenced, and the musty old school of players disappeared along with their basket-hilted swords, rusty velvetine doublets and foxy top-boots.

It is a subject for congratulation that the race of ancient tea-pot tragedians and melancholy comedians has passed away. The stage should practically hold the mirror up to nature, and nature—human nature—is very different now from what it was twenty years ago, when the croaking old fogies used to see dull dramas performed by bellowing exponents of the pump-handle style of acting at twenty-five cents admission. The man who acts best to-day is the one who appears to act least—he is the kind the stage needs, and there is always room for him.

The condition of things is changed through the innovations that have followed on the heels of the introduction and gradual but rapid growth of the combination system. With the old style of things a leading man received eighteen or twenty dollars a week, and occupied a position in society that was, to say the least, questionable—or, rather, he held no position at all. To-day he receives from one hundred to two hundred and fifty dollars a week, lives at the best hotel, and moves among ladies and gentlemen, thanks to the benefits of the combination system.

The third tier evil that used to disgrace our theatres several years ago—a gallery and bar set apart for the accommodation of women of ill-fame who visited the theatre to "solicit"—this has been swept away with the stock companies.

The last season of Mrs. Drew's management of the Arch Street Theatre, Philadelphia, showed a clear loss of \$9,000, but when next year she changed the policy of the house and played traveling attractions, her exact profits amounted to \$12,000. Figures and facts as strong as these speak for themselves; they are indisputable and conclusive. In the face of these truths who can say that the new order of things is not good? It benefits the public, the manager and the actor; it has helped to elevate and improve the stage and its surroundings.

A few years ago, in Syracuse and similar cities, Susan Denim with a handful of people, located for two or three months, playing a round of standard plays to excellent business. Likewise Sam Hemble, with three others, visited smaller towns like Reading, giving farces and comediettas, and made the trip pay well. Let a similar organization do the same towns and cities now, and they would walk home in less than a week. The excellence of the itinerant combinations of to-day gives the good people of Reading, Syracuse and the other places as good performances as any that can be seen in New York. By this means opportunity is afforded the out-of-town lovers of the theatre to gratify substantially their desire for amusement.

The day has passed for a star to draw unless properly supported, well managed, and thoroughly advertised. The combination system has taught the public to demand good entertainments and to be satisfied with nothing else. Things have reached that point now, when a "queer" organization starts out on the road that is incomplete and unworthy, it receives a dampener at the very first town visited, in the way of unfavorable newspaper comment and bad business. The news is spread among the managers by the dramatic papers, and the consequence is that (if they are wise) they disband, and return to the city as best they can.

So long as such men as Haverly, Palmer, Bartley Campbell, Daly and the like keep such complete and perfect attractions on the road as they have at present, there will be no need of located stock companies, and the present favor in which the combination system is held will continue indefinitely.

### What's in a Name?

The original propounder of the famous conundrum which furnishes the text for this article, suggested that a rose by any other name would smell as sweet. Without disputing the correctness of this illustration of the immaterial consequence of a name from one's nose, as it were, there are nevertheless occasions when there may be something in a name. Talleyrand is credited with the original expression that the chief end of language is to conceal one's thoughts, and it is more than a clever bon mot.

Now Gilbert, the author of *Pinafore*, and Sullivan, his musical co-laborateur, who never received any compensation from any of the American managers (with the single exception of Mr. John T. Ford) who pirated their work, must have had this fact in view when they selected a name for the new work, through which they hoped to be avenged. Gilbert, who possesses a keen sense of grim humor, must have enjoyed in his mind's eye the discomfiture of the Pirates of *Pinafore*, after the successful launch of the *Pirates of Penzance*, or *Vengeance*, "as it were."

Already the reverberant echo from the "boom" of the new craft has scuttled one or two *Pinafore* vessels, but when the *Pirates of Penzance* (pronounced *vengeance*) sets sail for the various ports where the counterfeit pirates have been cruising in fancied security—living in clover, as it were, on the swag which the sole and original pirates think they have been unjustly deprived of, the true pirates will remorselessly put every one of the counterfeit crew to death, metaphorically speaking, "as it were." And how *Pirate* Gilbert and *Pirate* Sullivan and Assistant *Pirate* D'Oyley Carte will enjoy the grim humor of the sensation, when the various American piratical craft, under the several American piratical commanders, strike their various piratical *Pinafore* flags, and humbly beg to pay for the privilege of being taken on board and acknowledging themselves *Pirates of Pen(z)ance*, thus in a manner surrendering a portion of their ill-gotten swag, and celebrating their own piratical doom in the new piratical "boom."

Well, if it celebrates the obsequies of *Pinafore*—for this relief, gentlemen pirates, much thanks.

As the *Pirates* cannot be pirated even by the most skillful and ingenious *pirate*, the only hope for the *pirate* in possession of her Majesty's ship *Pinafore* will be to turn her prow toward the port of Penzance (pronounced *Vengeance*) and obtain permission from Gilbert and Sullivan to do *pen(z)ance*, and be honest pirates, and sail under the honest flag of "the Pirates."

### PERSONAL.

FATE.—Agnes Herndon is receiving very flattering notices from the Southern press.

NUNEZ—Manager Nunez of Pike's is in town taking a quiet look about him.

HERRING.—Fanny Herring, once the pride of the Bowery, is now in the stock of a variety company.

HARKINS.—After a stay of but a few days, D. H. Harkins sailed for Liverpool last Saturday.

RICHMOND—Adah Richmond's Opera company is doing well in the West. She has made several additions to her company and repertoire recently.

JUSTICE.—The suit of the proprietor of the Dramatic News, Mrs. Laura Byrne, against Josh Hart, and C. A. Byrne is set down for the middle of February.

STUART.—Will Stuart, the well-known journalist and dramatic writer, is going on the stage again. He will be a member of the traveling French Flats company.

GRANVILLE.—Gertie Granville, a promising soubrette, has received some excellent press notices from the San Francisco papers for her performance of *Belinda in Our Boys*.

SOMERS.—Ada Somers, the Hebe of Haverly's Church Choir company, will become related to the sisters, the cousins and the aunts of a young gentleman in Chicago in a short time.

BIOGRAPHY.—A life of the late tragedian, E. L. Davenport, will be a welcome addition to the annals of the American stage. Wm. A. Lewis has commenced gathering materials for such a work.

SUNDAY NIGHT.—Jovial Billy Mestayer sauntered with elegant but ponderous ease about Koster & Bial's. Traveling in Smith's Pullman Palace Car does not tend to debase William's extensive waist measure.

DAMON.—S. F. Damon, the composer of *The Cascade* and other stray pieces of instrumental music, is at work on a new comic opera, which will have a hearing next season. Mr. Damon's efforts are noticeable for their sparkle and originality.

COOPER.—George Cooper has just finished the libretto of an operetta in two acts, twenty-four numbers, founded on Uncle Tom's Cabin. Harrison Millard will write the score and probably produce it.

NO BLESSING.—Mr. Perdicaris is much displeased at the marriage of his step-daughter, Nard Almyne, with Nelson Decker. The bride has been forbidden the parental roof. The groom is on the shady side of forty, and has been married before. Mrs. Decker is under twenty-five.

### Haverly's Latest Enterprise.

J. H. Haverly has taken the elegant Fifth Avenue Theatre on a five years' lease, to take effect Sept. 1, 1880, commencing at \$20,000 for the first year, and gradually increasing until the five years will average \$22,800. This is probably the handsomest theatre in this or any other city. It is situated on Twenty-eighth street, near Fifth Avenue, and has a seating capacity of about \$1,600, at regular theatrical prices.

Mr. Haverly's lease of the Fifth Avenue is no sudden notion. The wonderful success attending the opening of his theatre on Fourteenth street, the large number of prominent American attractions wanting time, and his intimate social and very successful business relations with Col. Mapleson giving high class European attractions a desire to come here, has proven conclusively that Mr. Haverly could fill four theatres in New York as easily as one. His Fourteenth street theatre has made money every week, and often as high as \$3,000 has gone on the right side of the ledger for the eight performances.

Mr. Haverly will run the Fifth Avenue on the same principles that he does all his theatres—the combination plan—giving the best and most attractive entertainments in rapid succession.

The prince of managers has been for some time negotiating with Sara Bernhardt, and has coaxed her down from \$10,000 a minute to \$100,000 for one hundred nights, sixty of which are to be given in New York. This is a big drop, and promises ultimate success; in fact, Mr. H. has decided to give the figure if a better one cannot be obtained. He has negotiations pending with Salvini, who desires again to visit America, but this time to play Othello and Hamlet in English. Mr. H. is sharp enough to see that such an attraction will pack the Fifth avenue establishment, or any other house. His answer to Salvini was only waiting on his securing a large and popular up-town theatre.

It is also the purpose of Mr. Haverly and Col. Mapleson to organize a Grand English Opera company on a scale of magnitude quite unprecedented in America, and to give a brilliant New York season in the Fall, thus securing a metropolitan stamp, and thence visiting the many theatres owned, controlled or managed by Mr. H. in the principal cities.

Manager Haverly wants a theatre in Philadelphia and one in Boston, in connection with his Brooklyn, Chicago and two New York houses; then his ambition is fully satisfied, and he will have a private telegraph connecting the chain of theatres with his mines in Colorado and his race-track in Chicago, and all communicating with the central point of operations at C. R. Gardner's office, where he and his agent can run the machine as easily as though he was present in person.

Mr. Haverly was not in the city on Monday when the lease was signed, Mr. Gardner attending to the matter and paying over \$10,000 in cash, and offering to pay the entire \$24,000 if the Messrs. Gilsey would allow 6 per cent. drawback. But the shrewd owners would have none of that, and graciously declined.

### Exit "Musical and Dramatic Times."

Rumors have been floating about for several days concerning the financial condition of the *Musical and Dramatic Times*. One of the attachés of the Times stated Tuesday night to a representative of the *New York Mirror* that John C. Freund, the editor, by advice of his physician, had left the city last Thursday; that the reports that he had misappropriated the funds of the concern were false. Further, in our informant's own words: "I will not deny that our affairs are in a perplexing condition. The 8th of last December the business was incorporated into a stock company, Mr. Freund owning nearly all the shares. It was the intention of the projectors to put the stock on the market, but nothing in that direction has been done, and Mr. Freund virtually owned the paper. A meeting of the creditors has been held, and they appointed a committee to consider what is the best action to take. It is doubtful whether there will be an issue this week, and it is almost certain the publication will not be continued."

An attempt was made Monday to bridge matters over and continue the publication of the paper until affairs could be satisfactorily adjusted, but the action of the creditors has defeated this plan.

—J. M. Mortimer (real name Mockermann) died at Harrisburg, Pa., on the 6th. He began his career as a minstrel, and wound up in financial embarrassment as manager of a Philadelphia variety theatre. This trouble affected his mind and destroyed his health. A year or so ago he was found on a cold night wandering demented through the streets of New York. Friends took charge of him, and since then nothing was heard of him till the announcement of his death. A few years ago he ran a strong opposition to Robert Fox—so bitter that they had each other arrested on various pretexts—and the outcome of it was that the latter lost his grip on the variety business in Philadelphia. Mortimer made a great deal of money and lost it.

—The present Galley Slave company will remain at Niblo's until the afternoon of Saturday, the 24th, when they will leave immediately after the matinee for Haverly's Theatre, Chicago, opening there the Monday following. The Galley Slave will be continued at Niblo's with a new company, which is being formed. Emily Rigi, Joseph W. Heelock and Mary Stoneall have been engaged, and it is probable O. H. Barr will play the Baron, Lillie Glover Miss Granger's part, and Emily Delmar Psyche Gay. The new company will commence where the old one left off, giving a performance the evening after the matinee.

—All the Rage, a farcical comedy by Will J. Eaton, dramatic editor of the *Chicago Times*, will be produced Monday next at Theatrical & Williams' Novelty Theatre, Brooklyn. J. M. Hill, the popular manager of the Demarest Thompson combination, has purchased a half interest in the play. The author, Mr. Eaton, retaining the other half. Mr. Hill is the exclusive manager. They play the week of Jan. 19 in Williamsburg Jan. 26 at Haverly's Brooklyn Theatre, the six following weeks in Boston. The complete cast is as follows: Dr. William Goodwin, C. D., Frank Hardenberg; Dewitt C. Briggs, M. D., W. Davidge, Sr.; H. Brantley, Esq., J. C. Padgett; Charley Granger, Esq.; H. Harkinson; Will Goodwin, Harry Taylor; D. Clinton Briggs, Jr.; Charles Dade; Star 547, C. Moriarty; Sophronia Briggs, Meta Bartlett; Julia Briggs, Lizzie Kelsey; Cleopatra Brantley, Julia Coventry; Mrs. Dr. Goodwin, Mrs. Owen Marlowe; Annie Goodwin, Clara Hyatt.

—Cincinnati Enquirer: "The programme at Heuck's bothers us this week. It announces that Mr. Chanfrau has played the piece for twelve years, and also gives the scenes in the drama as occurring in the year 1871. Now, if the latter is correct, Mr. Chanfrau commenced playing the piece several years before the incidents are supposed to have occurred. It cannot mean 1881; that would make it worse yet. It cannot be 1861, because the scenes in the prologue date 1858, and there is a supposed lapse of thirteen years between the latter and the drama. And then again, if the mistake is in the date of the prologue, why—Verdict of the Coroner, brain fever."

—Brooklyn, so far as the financial part of its theatres is concerned, may not be an Eldorado, but it must be conceded that its managers is characterized by energy and enterprise. Every one of them, besides managing their own theatres, during the season also have a company on the road. Haverly's Enterprises are well known; John P. Stoddart, Harry Courtaine, J. B. Polk, H. F. Daly, Walden Ramsey, W. H. Wilder, A. Becks, W. S. Quigley, Tom Morris, Lyndsay Thompson, S. Dubois, and Mesdames Sara Jewett, Ellie Wilton, Sarah Cowell, I

## Food for Actors' Reflection.

EDITOR NEW YORK MIRROR:  
DEAR SIR:—Will you kindly grant me space for the following communication?

In the preceding issue of THE MIRROR the characters and antecedents of the presumed proprietor, the editorial staff and attaches of a certain infamous metropolitan hebdomadal publication were freely and truthfully ventilated. By its efforts thus far, I trust the NEW YORK MIRROR has at least succeeded in enabling the disciples of Thespis to mount so far as to Nebo; but you soon reach Pisgah's height, that you may behold in its full extent the desert waste, which, like a foul canker, is extending over and absorbing the fertility of your fair demesne. My present aim is to hold up some points to the profession which I deem highly important as food for reflection. Although, 'ere the perusal of this article is completed, you will fully comprehend to what vilifying sheet I allude, yet cannot I condescend to bestow herein but this (by me deemed most fitting) title—viz., "Anguis in herba. You are all aware of how, a few years ago, it first saw light and life. Probably its incubation was effected by the incandescence of Hades; such a result never could have ensued from any other cause. Well, I watched the growth of this cobra di capello, and wondered as I watched. Wondered to see it feed and gorge and swell upon the earnings of those against whom it turned and turns at every chance.

What constituted this THING "the organ of the dramatic profession," as per its self-declaration? Was it by common consent of the "knights of the sock and buskin," or was it by the dollars and pyramidal cheek of its founders? Instead of maintaining a high, enlightened, dignified tone, such as alone should be the course of any worthy representative of your noble art, all its effusions are low, ungentlemanly, slangy, obscene, profane, insulting, spleenetic, venomous, arbitrary, partial, clamorous and egotistical. Where it bears a prejudice against an artist it indulges only in ridiculing censure, never once assuming honesty enough to award any credit, and surely he of you is poor indeed who deserves none. Why should you lend your support to a paper which blackguards, belittles, "guys" and misrepresents so many of your most brilliant artists and estimable ladies and gentlemen, many of whom, commencing at the ladder's bottom-most round, have attained the pinnaceling of fame by hard labor and true worth? Miss Mary Anderson, Miss Fanny Davenport, Mr. W. J. Florence and wife, Messrs. Lester Wallack, Lawrence Barrett, A. M. Palmer, Bartley Campbell, Augustin Daly, E. A. Sothern and many others at whom this buzzard discharges its foulness, are to all of you well known. Their genius, their generosity, geniality and qualities of worth are quite familiar to you. Where is your chivalry, your sense of manhood, your love of right that you should countenance in any way an organ which dares to traduce and vilify you and yours without mercy and without cause? Why should all private professional scandals possible to be got at be cast before the public with the accompanying "holy horror" editorials and severe moral strictures? Always, too, in its characteristic ex post facto spirit. Such things do not concern "outsiders," and where (unless for some object beneficial to the profession) there be no need to publish them, 'twere far more politic to allow them to remain unprinted. The public is satisfied if in mimic life the actor pleased it, and there is no need and certainly no right in anyone pandering to and cultivating an unhealthful and unworthy appetite for that which certainly can be of advantage neither to auditor nor actor. From what you have read in its columns concerning such subjects, do you not feel satisfied that in many instances there was a great deal of hyperbole (I draw it mild) indulged in, and sometimes a little "whole cloth."

If there be among so many hundreds of us an occasional dark sheep, we can receive intelligence in good time of such fault without the aid of a newspaper. I believe in freedom of the press, but I also believe there is a limit to such freedom. Charlatanry, chicanery and fraud should be exposed, but firesides and private characters should be held inviolable. To lay bare a moral plague-spot should only be done when vitally important to the general welfare of your calling, not to feed a morbid, sensuous taste, and then not by one who has been made notorious by the detection of his own "little peccadilloes," and who has been extinguished at least for a time by "the hoist of his own petard." Believe me, the true physician will seek to heal the wound, not to open and mortify it.

You are all familiar with how the late worthy editor of the worthy hebdomadal in question a short time ago, seemed to fold his tent and silently steal away. Even he could fall! Then what hope for the rest of mankind? Quos deus vult perdere, prius deamentat. Now he is insidiously endeavoring to wriggle himself back into his former position as "sole and responsible" and administer fresh doses of morality. Heaven save the mark! though I presume he is there at this moment, except in name. Are you clowns, fools and imbeciles that you should be represented at the head of the "Out-of-town" column of the magniloquent sheet which forms the subject of this article, by a caricature of a member of your art walking to his destination with his wardrobe under his arm after having concluded a disastrous engagement, probably? With a clay pipe in his mouth and an old "plum" hat on his head, he looks more like a vulgar, besotted tramp than any actor ever could, I fancy. The clique connected with this blackguard journal deem this something very "funny," I presume, and at your expense enjoy the little piece of smartness (?) among themselves and boon companions; but, ladies and gentlemen, there is no fun in it for you. It is a gross insult to you and yours. As true representatives of a high and exalted art, you should be, and, I believe, the majority are, imbued with feelings high and exalted. Then, can you calmly permit, week after week, this ravenous flock of vultures, this yelping pack of coyotes to flaunt in the public's face and yours a pitiful guy and insult?

Why should you contribute to the support of men who through personal spleen wantonly assail and malign members of the press with whom you are not at enmity, and with whom you can have no interest in common? If is a positive violation of the

law of nations to aid an enemy; make war upon a friendly power. We can not observe neutrality while we feel that enemy's exchequer. How are you benefited by the "funny" stories they write about themselves? the quiet "guys" they indulge in at your cost? Why should you encourage them to introduce through the columns of their paper abstruse, foreign, malicious, personal and to you uninteresting topics, purely for their own gratification, and to "void their rheum" without distinction where they entertain spite? Why do you pander to low tastes, to filth and malice? In short, why are you entraped? Ladies and gentlemen of the stock, at once withdraw your advertisements from this vile weekly; stop buying and reading it! Crush it in every way you can. No manager will engage you because you advertise in it, and your whereabouts can be learned through other and more reputable sources. Every manager should place a ban upon its correspondents and allow them no admission to the entertainments they control. Every representative of the dramatic art should unite in eradicating at once this plague-spot, and brand it forever and everywhere with the scarlet-letter of reprobation. You are the proud descendants of a Roscius and those noble lights who have for centuries since succeeded. Yours is an art based upon the vast retrospect of antiquity. Proud and stately, towering and grand is the temple of your profession, built by many hands; full of many voices, rich with a varied genius, throwing its splendor far over sea and land; for years awful has been the shock of prejudice that tried it; but though the rain, the hail, the thunder and the lightning came, your temple still stands strong and enduring, for it rests upon the broad and firm foundation of intelligence; a foundation upon which prejudices, dogmas, superstitions and all manners of darkness cannot exist.

Ladies and gentleman of the drama: Shake off the lethargy of years! Arise at once in your might and sweep from your midst all that is unworthy of the high calling to which you should be and are proud to belong; and you can commence in no better way than by immediately and unanimously withdrawing all moral and financial support from that monstrous mass of turgidness and corruption of which I write. Be it your duty to at once remove this foul stigma so long resting upon your honorable name! It is said that actors are not cohesive; that they are weak, vacillating, generous and forgiving. Let it not be thought that you are poltroons, but show that, though long suffering and long slumbering, yet when aroused, it is to peal the knell of villainy and lay the offender low. The fundamental principle of man is honor. I have pointed out the way to uphold yours. The vital defense of your lofty art should ever be your aim, and you cannot now better strike a blow, nor place yourselves in a worthier light before the world than by the extrusion of this reputation and life sapping parasite. *Delenda est Carthago.*

R. C. US.

## Down in Texas.

The following extract from a letter received by us from Miss Davenport, in which she relates her impressions of Texas and Texans, will be interesting to our readers:

"Texas is a country full of strange contrasts, not alone the scenery, but the weather, the people and their customs. Here in Galveston the lovely water, the stretch of beach, reaching in the shape of a horseshoe for forty miles, makes a lovely prospect from the city. Perhaps it was this resemblance to the symbol of 'Auf Glück,' or 'good luck,' that has made my stay in this charming spot so delightful. Imagine a clear, balmy Summer afternoon, the atmosphere soft and delicious, such as one experiences only in Texas, a dash of five miles over the sands behind a pair of spirited horses, and back in time to take a hasty supper and then off for the theatre, and you know the way in which much of my time is occupied.

"Texas to a stranger is agreeably disappointing. In the places I have visited there has been a lamentable lack of stalwart ruffians, armed with bowie knives and Colt's revolvers, and attired in red shirts and broad-brimmed sombreros. These picturesque beings may have existed in the early days, but, as far as my observation has extended, they live now only on the stage and in the minds of the uninitiated. The audiences are attentive and orderly, and have consisted of as good a class of people as I have met with anywhere during my tour. The railroad traveling is not any better than it is in many portions of the South. As a reporter of the Galveston News made me say in the interview they published the other day 'the sleeping car "boon" has not yet reached Texas.' I did not use the slang expression imputed to me, but it aptly hits the existing state of things, nevertheless.

"The hotels are not models of comfort or luxury, although the attendance is generally polite. Our Christmas dinner in Austin in question a short time ago, seemed to fold his tent and silently steal away. Even he could fall! Then what hope for the rest of mankind? Quos deus vult perdere, prius deamentat. Now he is insidiously endeavoring to wriggle himself back into his former position as "sole and responsible" and administer fresh doses of morality. Heaven save the mark! though I presume he is there at this moment, except in name. Are you clowns, fools and imbeciles that you should be represented at the head of the "Out-of-town" column of the magniloquent sheet which forms the subject of this article, by a caricature of a member of your art walking to his destination with his wardrobe under his arm after having concluded a disastrous engagement, probably? With a clay pipe in his mouth and an old "plum" hat on his head, he looks more like a vulgar, besotted tramp than any actor ever could, I fancy. The clique connected with this blackguard journal deem this something very "funny," I presume, and at your expense enjoy the little piece of smartness (?) among themselves and boon companions; but, ladies and gentlemen, there is no fun in it for you. It is a gross insult to you and yours. As true representatives of a high and exalted art, you should be, and, I believe, the majority are, imbued with feelings high and exalted. Then, can you calmly permit, week after week, this ravenous flock of vultures, this yelping pack of coyotes to flaunt in the public's face and yours a pitiful guy and insult?

Why should you contribute to the support of men who through personal spleen wantonly assail and malign members of the press with whom you are not at enmity, and with whom you can have no interest in common? If is a positive violation of the

Baker and Farron, the German dialect actors, return from Australia a few weeks. They are said to have signed for two years with John R. Rogers.

## Mr. Sargent and the Ghoul.

For a long time H. J. Sargent has been the special pet of the Ghoul. He is a good fellow, kind-hearted, generous and genial to a degree. When he was poor no one was a more general favorite with the profession. Good fortune had a bad effect upon him, however; his manner became overbearing and haughty to those who happened to be brought in contact with him. A number of his friends remained faithful to him because they ascribed his altered demeanor to the pernicious influence of the Ghoul, and the unfortunate friendship with Hart's Stoop-dragon, the once "sole and responsible."

These true friends of Sargent knew that the throttling favor of the Ghoul is as certain

## Manager Henderson's Experience in Operettas.

Just now theatrical matters have got themselves into a remarkable condition. It may be that peculiar departure from ancient methods which is always salutary and always reformatory; it may be a popular delusion and craze, disastrous to theatres and theatre-goers; it may be a dodge or insane venture of the managers, or it may be a dozen other things equally objectionable and ominous.

"At all events," said one interested in THE MIRROR, "if there is any bottom to it, my friend Henderson of the Standard Theatre is the man to fathom it."

That gentleman was found in the lobby of his theatre, his blue-corded ulster thrown over his arm and a look of contentment overspreading his face, making its natural ruddiness a shade warmer, and giving promise of a successful strike for information.

After some desultory talk on the general outlook, THE MIRROR representative asked: "To a gentleman of your experience and managerial capacity does it not occur that the public is capricious?"

"The longer I live," said Mr. Henderson, "the less I think I know about managing."

Things which would strike me as most favorable won't go at all, while some infernal flimsy stuff of no merit whatever goes off with a hurrah. But that ain't the worst of it; lots of the flimsy stuff won't go, and so what are you going to do about it?"

"Whereabouts in the category does Doto come in?"

With an energy befitting the managerial and popular disgust of that diaphanous production, Mr. Henderson replied. "D—n Toto. It wasn't worth a rap. Besides that, it was brought out too late. I might have come off square if I could have got it in time, but the author shilly-shallied and hung back. Whenever I asked for the piece, it was 'We ain't quite ready.' Hold on, it'll be all right, and that sort of rubbish, until the last minute."

"So you didn't make anything on Toto?"

"I should say not. I am out of pocket \$3,000, and you can publish that as plain and wide as you like. Every dollar of it paid; the last bill I paid to-day, and to the writers of the confounded fiasco. They didn't care how worthless their trash was, for they kept right on hauling out cash in the face of all my losses."

"Then I should say you didn't hanker after operettas!"

"And you are right. Every day or so some chap comes along with a bundle of manuscript and a lot of music. He says 'Op— And that's enough for me. 'Hold on, says I, 'I don't say any more. I don't want it; I won't have it, and you might as well walk as waste your time.' 'But, Pinafore—' 'Exactly, I say, 'but you haven't got Pinafore; no man ever got but one, and it will never come again.' That settles it."

"Pinafore made lots of fortunes, though!"

"That's all nonsense. I don't believe any man made money to speak of out of Pinafore, except John Duff. He did well."

"But it was John T. Ford from bankruptcy, and report says he made a pile out of it."

"Then report don't know anything about it. John T. Ford certainly made money to start with, but he spread himself all over the country and lost all he made. And there were more companies started out in Pinafore, and 'flatted' and walked home, than with anything or any class of amusement ever invented. On the whole, Pinafore lost as much as it made."

"How is business with you now, Mr. Henderson?"

"Suits me. Last night every seat in the house was sold, and we are playing to solid money. I am going to let the public have what they want. But no more of those operettas for me."

This was an unusually long time for Mr. Henderson to be left in peaceful converse in the lobby of the Standard, and at this stage a man with business in his eye stepped up, and the informal interview was brought to a close.

## THE WEEK AT THE THEATRES.

London Assurance was produced at Wallack's Monday night, with Lester Wallack and his excellent company in the cast.

There is nothing new or notable this week, a lull existing before the changes of next week. Business is good, and things look promising. — Arabian Night continues at Daly's, Tourists at Haverly's, Galley Slave at Niblo's, French Flats at the Union Square, Pirates of Penzance at the Fifth Avenue, Evangeline at the Standard, F. L. G. at the Broadway Opera House, and Fairfax at the Park.

An entire new company appears at Tony Pastor's this week. A comic local play, entitled Maloney's Visit to New York, which is produced by Josh Hart's Specialty Company from the Howard, Boston, is the leading card. Previous to the play a specialty olio is presented in which Mischievous and Carroll in introduce their School vs. Mischief; Collier and Kelly their Agitated Anatomy; Kate Castleton her serio-comic songs; Dick Cormier his Dutch sketches; Jacques Kruger his character bits, and many others in specialty acts; the whole affair being so irresistibly funny that the great demand for seats has exceeded even Treasurer Harry Sander son's estimate of the company's popularity.

At the Comique, the Mulligan Guard's Christmas is still being played to excellent business. The programme presented is productive of quite as much hilarity as the audiences can manage, and at every performance all the seats are generally occupied before the curtain is rung up. While this happy condition of affairs remains, the old favorites of the Comique stock company may be seen for some time to come in their Christmas festivities.

## Theatrical Rates.

PHILADELPHIA, Jan. 6, 1880.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—Referring to your article in regard to issue of theatrical rates. A joint agreement has been entered into between the B. & O. R. R. and this company, by which the issue of all tickets at reduced rate or round-trip tickets of any kind has been discontinued between the following points: Pittsburgh and Baltimore, Pittsburgh and Washington, Pittsburgh and Philadelphia, and Pittsburgh and New York. This arrangement applies to these points only, and does not cover business to or from any other station. Very truly,

L. P. FARMER, G. P. A.  
Penns. Railroad.

## One of "Colonel" Morris' Operas.

Of late there have been rumors in Columbus, Ohio, and on the so-called "Col." Theo. Morris-Miller's Ohio circuit, that he was not a square man to deal with, and that things were not moving satisfactorily at the Grand Opera House at Columbus. Last Tuesday evening (6th) the "Colonel" showed his true colors, and deserves to be shown up.

Frederick Paulding appeared at the Grand as Hamlet on Monday evening, before a fair audience, and on the following evening, at the close of the second act of *The Wife's Secret*, Mr. Mason, stage manager, appeared before the curtain and announced that, owing to the box receipts being attached, the play would not proceed, and the audience was advised to pass out and they would probably be refunded their money at the box-office. Morris-Miller refused to disgorge, and the gathering went their ways dissatisfied.

It seems that while playing Paulding's combination on his circuit last November, the "Colonel" claimed to have lost money on printing, halls, etc., which Aaron Appleton, Paulding's manager at the time, could not pay, and which Morris-Miller advanced for him.

Being dissatisfied with Appleton's management, the combination had disbanded at Newark, O., returning to New York City, where they reorganized and started out again under Frank Lawler's management. The wily "Colonel" cautiously watched his chance, and with much persuasion enticed the combination into his clutches once more, even offering them an entire week at his house. In the meantime he had sold his claim to one Parks of London, O., who was promptly on hand with Constable Johns—already having a reputation for grabbing money—to attack the receipts and baggage. This could not lawfully be done, as the "Colonel" should have looked to Appleton and not the new manager (Lawler) for satisfaction.

Mr. Paulding at once wanted to compromise, but, no, the full amount, some \$300, must be paid. Rather than submit to this, Paulding concluded to cancel future engagements and remain and fight it out. This matters stood all next day. The paying public had been insulted by this fellow Morris, and the members of the combination were greatly inconvenienced, not having even a change of clotheing.

Wednesday morning a compromise was effected for \$130, which Lawler paid, and intended proceeding that night to Altoona, Pa., via Johnstown, where the cancelled dates were to be paid for, but during the Pixley performance of *Milie* at Comstock's it was announced from the stage that Paulding would appear at that house the following Thursday night in *The Fool's Revenge*, which was received with applause.

Much disgust is expressed at the underhanded meanness of Morris, and it is safe to say his rope is nearly run at Columbus, and soon he must seek the seclusion of his native Chillicothe. He has already played all the combinations announced for the Grand at opening of the season, with the exception of Emma Abbott and Union Square co., a number of parties having cancelled. Nobody will regret to have him go, as he is overwhelmingly officious in his pompous dignity, and the "Great I Am" is perceptible in his every action.

Nearly all the managers the "Colonel" has dealt with have complained of his "methods." The Pixley party, in particular, had a big "racket" with him. Christmas, and McDonough denounces him as a scoundrel. Pixley's manager contracted with Morris to furnish the illuminated printing, while he (Morris) was to supply everything else. The "Colonel" went back on his contract and supplied nothing, Pixley's manager having to get the house and street bills, supers, "props," etc.

Robson and Crane also had a "blow out" with the bogus "Colonel," and doubtless many other managers remember him in no favorable light. Mr. Mithoff, owner of the Grand, was greatly astonished, and rather than have had the disgraceful affair happen would have bought up any claim. Every one unites in saying it was a most contemptible outrage, and would like to see the burly, boorish Morris receive his just deserts.

## The Variety Theatres.

The business of the past week at the variety theatres has been quite up to the average, and the programmes were generally satisfactory. Many of the managers are running melodramas of more or less merit, and one house boasts of a spectacular drama.

Manager Aberle caters to the tastes of the Hibernian in presenting a play called *Ireland As It Is*. The author seems to have dealt principally with the facts attending the agitation now prevalent in that much abused country, and the action unfolds a series of thrilling incidents fully adequate to satisfy the most exacting gallery god.

The Naiad Queen has fairly dazzled the eyes of the frequenters of Harry Miner's popular theatre, and thousands have attested their wonder and delight at so brilliant a spectacle. Bryant and Hoey, the musical geniuses, and John F. Sheridan and Alecia Jourdan in their *Moonlight Flirtation* are the new cards. A host of names follow these, which suggest an entertainment that ought to represent "for value received," and good houses will be the rule throughout the week.

</div

## DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

any corresponding period of previous years. Mr. Stetson is one of the very few successful men in his precarious profession. He has made a large fortune from his management of theatres, and notably in his profitable directorship of the Howard Atheneum from 1869 to 1878. In his management of the *Globe* he has pursued economy as well as liberality, curtailing the free lists and expenses to a just and proper limit. Mr. Stetson has, therefore, found his reward in cash as well as in glory, and his management of the *Globe* has entitled it to be called the most popular as well as the most beautiful theatre in the country. This week, Oliver Doud Byron makes his first appearance at this house in his play of *Across the Continent*. Kate Byron and a large company will support the star, and a large list of specialty artists appear in the concert scene that comprises, among others, Bonnie Runnels, John Pendy, Joe Banks, Jeffreys, Warner and Miss Dollie Banks. Across the Continent for this week only, Haverly's Minstrels Jan. 19; then the Strakosch Italian Opera.

Humpty Dumpty closed a successful week at the Park. The Spanish Students were a great success. The Students won golden opinions from press and public, and their career in this country will be a triumphant one. This week J. K. Emmet appears as Fritz in Ireland, supported by a first-class co., including John Mackey, J. H. Rennie, N. Carleton, W. Miller, Oliver Doud, Libbie Kline, Emily Baker, Louisa Watson, Tillie McHenry, and others. 19th, Lawrence Barrett in *Yorick's Love*. Lotta and Booth appear soon at this establishment.

The houses at the Gaiety have been very fair during the past week, the Almeyne comb. meeting with much favor. The play of *Fate* exhibits evidences that its author might produce a much better play of its peculiar class. The plot of this piece is in the main not impossible, nor even too improbable. Such a succession and connection of events in everyday life, with some trifling exceptions, might be, which is sufficient for the dramatist's purpose. Society will certainly not be impressed by the play, nor will the public learn any new truth or receive any moral instruction or lesson from it. Its best points are in its well arranged and effective situations. One cannot call it a bad play, but it is a stupid one. The public are more willing to rush after a new play, and if Mr. Campbell will take *Fate* and work it up a little, something good can be made out of it.

Authors in want of text, managers in want of plays, and actors in want of parts were never more numerous. Regarding the acting by the company, but little fault can be found, as it is composed of excellent actors and actresses. Nard Almeyne is a lady of superior attractions. Her general carriage is the personification of grace, and the lovely, expressive eyes with which nature has endowed her, are effective in disarming criticism and awakening a sympathetic feeling. The character of Helen Farraday requires a more mature and experienced actress than Miss Almeyne at present. It is too much for her, as her delivery and gesture are amateurish, but time, and study will overcome these defects. Miss Almeyne has certainly a grand opportunity to advance herself, as she has all the requisites for success. E. F. Thorne, as Frank Farraday, did some excellent acting, and his business in the fourth act was a gem in its way, and deserving of the applause it received. Ida Jeffreys gave a fine portraiture of Juno Temple. All her points were well studied and carefully rendered. The dresses worn by Miss Jeffreys were very beautiful and in good taste. Carlotta Evelyn (a Boston girl) was a very charming actress, and played the part of Sally in a conscientious manner. O. H. Barr had a good opportunity to show of what material he is made, and as Paulding won rounds of applause for his careful and fine acting. W. Davidge, Jr. foolishly attempted to imitate Stuart Robson in voice and manner, consequently criticism is useless. Louis Mostayor, Nelson Decker, George Robinson and Mrs. Maeder were all good, and received due appreciation from the audience. *Fate* will be repeated all this week. Jan. 19, Neil Burgess a Widow Bedott, for the first time in Boston.

The Howard Atheneum has its usual share of patronage, the house being well-filled at every performance. This week a new departure is taken of presenting the California Minstrels, a co. of thirty-five performers, headed by Cool Burgess. Among the members are Wm. Henry Rice, Harry Bennett, John Henshaw, Ned Wambold, Alf. Lawton, the Crimmins Bros., Walter Mack, Ben Cotton, J. M. Norcross, Frank Campbell, etc., and a brass band and orchestra under the direction of A. Van Dusen. The regular Howard co. have taken the road for a short season.

The cheap prices of admission at the Boylston Museum tend to crowd the place both day and night. This week a variety bill is announced. Among the engagements are: the Eccentric Four (Perry, McGrew, Curdy and Hughes), J. D. Roone, Harry Wondron, Primrose & West's Minstrels, 15th, Neil Burgess' Widow Bedott.

Items. The Spanish Students made their last appearance at the Park Theatre on Sunday evening. The theatre was filled with an immense audience. The Students never appeared to better advantage. Their playing even exceeded their previous efforts.

During the evening their leader, Señor Martin, was presented by the Spanish Consul with a laurel wreath bound with the Spanish colors. Mathilde Phillips and Isabel Stone were also highly successful.—The Siege of Paris building has been handsomely fitted up, and opened on Monday evening with Murray & Stickney's Circus. Among the engagements are Robert Stickney, Sam Stickney, Emma Stickney, Charles Fish, Walter Aymar, Miss Lottie, Jessie Turnour, Willie Aymar and Charles Emry.—Frederick Clay was in the city last week, looking for a theatre to produce *The Princess Toto*, which will probably be brought out here in March.—Mr. and Mrs. John Clayton are at present in Boston.—Amy Ames and Nellie Cowper go out with the Ruby St. Clair comb.—Mr. and Mrs. W. J. Florence will play at the Park Theatre in March.—The Olympic Quartette at the Boylston Museum are meeting with great favor. The selections are always good, while their singing is truly admirable.—The Elks benefit at the Boston Theatre on Thursday afternoon was a great success. The theatre was crowded to suffocation, over \$3,000 being taken at the box-office. Mlle. Valleria, Cool Burgess, Harris and Carroll, Tom Keene, and the Herbert Bros. appeared to be the favorites of the day.

SALEM.

Mechanic Hall: Moulton & Stevenson's Juvenile Humpty Dumpty party gave its

first performance in this city 7th, to a large house. Eddie Smith, as Clown, scored an immediate success. The specialty performers, Tom Fallon, W. C. Freeman and others, were good. They repeated the performance 10th, to fair business. Manager Moulton had not yet laid out his route. Harry Bloodgood's Minstrels did a fair business 8th. Their performance was good, although all the principal artists had severe colds. Seth C. Bennett of this city has organized an English Opera co., and will give The Bells of Corneville here 12th, 13th, 14th and 15th. Its members are L. H. Eddy, O. E. Skiff, C. F. Gardner, C. L. Smith, J. W. Armstrong, Anna Liebach, Minnie Smith and Nettie Reade. Abbey's Humpty Dumpty party is billed for 19th, and Alice Oates for 27th.

LOWELL.

Music Hall: 2d, Victoria Loftus Blondes, to a full house. Huntington Hall: 7th, the fifth entertainment in the M. M. L. Association, by the Harvard "Pi Eta" was a complete success. 8th, the Fairburn Family, to fair audience. 10th, Hooley and Emerson's Minstrels. Items: Haverly's agent has been in town arranging dates for his several enterprises.—Yankee Locke's funeral was attended by a large number of professionals. Among the floral tributes was a huge basket of roses from Messrs. Simons & Emery, lessees of Music Hall.

SPRINGFIELD.

Mary Anderson in Evadne 6th to fine business. Miss Anderson acted finely. Den Thompson in Joshua Whitecomb 9th to packed house. Coming: Fisk Jubilee Singers, 14th; George Edgar and Joseph Wheelock in Othello 15th; Strategists 19th; Abbey's Humpty Dumpty 24th. Theatre Comique: Reopened 5th and has done good business all the week. Troupe good. New faces: Ella Edna and Nellie Thorne. Next week: Jessie Warner, club-singer; Tom Hodges, Winetta Craven, Henriette and Tom Murray and Fayette Welch, Minnie and Harry Wood and Ned West have been engaged for the season.

BRIDGEPORT.

Alice Oates, 7th, was not greeted by as large an audience as one would suppose, seeing it was her first appearance in this city after a lapse of five years. Little Duke was given, with Oates in the title role, and she sunk and acted with her usual dash and spirit. 8th, Pat Rooney's comb., to a good house. As a whole, it is the best variety troupe that ever visited this city. They will probably return later in the season. 14th, Strategists; 20th, Richmond & Von Boyle in Our Candidate; 21st, Criterion Comedy co. in Freaks—22d, Our Girls; 23d, Mary Anderson; 29th, Abbey & Hickey's Pantomime.

TAUNTON.

Pinafore by local talent 6th, 7th, 8th, 9th and 10th, to crowded houses each night. At the closing performance Miss Cora Dyer (Josephine), Miss Lillie Cutler (Little Buttercup) and Miss Carrie Cutler (Hebe) were each presented with a gold watch, and Mr. A. B. French (Director) with a costly French clock.

Bloodgood's Minstrels appear Jan. 14, and Jarrett's New York Comedy co. are booked for the 30th.

GLOUCESTER.

The Juvenile Comic Opera co. 5th, made a very pretty appearance in their charming little entertainment. The Magic Slipper. Pat Rooney 27th. John S. Moulton last of January, and April 1 and 2. Buffalo Bill March 30.

LYNN.

Music Hall: No shows the past week. Hartz the Magician will put in a week, beginning 12th. Abbey's Humpty Dumpty party will be here 20th, and Alice Oates 26th.

HAVERHILL.

The Boston Pleasure Party did not appear as announced. Cause not known. 14th, Pi Eta Society in Chums and Fra Diavolo. 19th, Harry Bloodgood's Minstrels.

NEW JERSEY.

NEWARK.

Grand Opera House: On the 6th, Parnell, the Irish Agitator, had an audience which, in point of numbers, would have gladdened the eye and warmed the heart of the most grasping manager. Deacon Gorman would have wept tears of pious jealousy. Manager Gray was noticed with paper and pencil making an estimate of what the financial results would have been at admission, 75 cents, reserved seats \$1. As I approached him he put the paper in his overcoat-pocket, and softly whistled—"Castles in the Air," 13th and 14th, Mahn's Fatinitza co. Feb. 9, Doctor of Alcantara; W. J. Hill, Carlos; Hattie Robinson, Inez; Minnie Robst, Lucrezia, and Julia Mertz, Isabella.

Newark Opera House: 6th and 7th, Clinton Hall's Strategists, to fair business. The name of Emily Delinar appeared upon the programme for the part of Nellie Howard, but the part was played by Alice Brookes, who lacks many of the qualifications for the part evinced by Ada Monk. F. S. Meredith played the Rev. Wildman, the part formerly played by J. F. Hearne. Rest of cast same as before. 12th, Barlow, Wilson, Primrose & West's Minstrels. 15th, Neil Burgess' Widow Bedott, for the first time in Boston.

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Williams' Academy: Large audiences nightly assembled during past week. Manager Williams' endeavours are heartily appreciated in this community. Opening 12th; Bingham the ventriloquist; Morris and Green, Jessie Merton, Tom Harper, Maude Leigh, William A. Huntley and Harry Clark. Continuing are: The Clipper Quartette, Campbell, Ward, McIntyre and Heywood, and Rousella's Burlesque troupe and Minstrels.

Items: Pete Connor, variety performer, became a member of Murphy's band, and signed the temperance pledge 5th.—The feature of the Elks entertainment, night of the 4th, was the singing of the Clipper Quartette. They are a big card.—John Ellsler's youngest son, Willie, is reported a lying dangerously ill at Cleveland.—Raymond Holmes of the Froliques co. is a Pittsburgher.—After the first performance of Hobblies, 5th, Nat Goodwin, for some unforeseen reason ("one of those things no fellah can find out"), had a severe attack of the "blues," and sent word to the male members of his co. to join him at his hotel. Judging from reports of the meeting (which adjourned in the "wee sma' hours"), the "blues" were effectively dispelled. Nathan, my boy, THE MIRROR men are everywhere.—Harry Ellsler looks worn and haggard. He really works very hard. Harry, a short respite from your arduous duties, and a NEW YORK MIRROR for leisure hours, would be quite effective in bringing back your old-time rosy looks.—Theatrical full dress parties are becoming quite fashionable in this city. The invited guests assemble at the host's residence about 8 o'clock, where theatre tickets are furnished the entire party. After the performance they return, and the remainder of the evening is spent in dancing and other social

PATERSON.

Harry Bloodgood's Minstrels 6th, to full house. The Big Four acquitted themselves finely. Bloodgood was the cynosure of all eyes, of course. They return in April. Booked: Emerson's Megatherians, under Manager Smith of Fall River, 16th; Bennett's Boston English Opera co., in Bells of Corneville, 24th, with matinee; Pat Rooney comb., 30th: Alice Oates Opera co. 31st. Items: Master Frank Maguire, known to the profession as "Ajax," is visiting his mother here.—Mr. Jelleson, our popular stationer, reports an increased sale of the NEW YORK MIRROR.

New Hampshire.

PORTSMOUTH.

Nothing this week. 12th, Emerson's Megatherians; 26th, Pat Rooney's comb.; 29th,

Alice Oates Comic Opera co. A State Musical Convention is to commence here Feb. 5.

MANCHESTER.

Sol Smith Russell and W. T. Adams will give an entire entertainment 27th. Abbey & Hickey's Humpty Dumpty co., booked for 22d, have cancelled. Messrs. Quimby and Smith have received the plan for their new opera house, and will commence building early in the Spring. Smyth's Opera House is to be re-located before the next Fall season. G. E. Merrill and F. W. McAllister of this city have joined the Boston Opera co., for a season of two months.

Pennsylvania.

PHILADELPHIA.

Walnut: Enchantment, under the supervision of the Kiralfy Bros., was produced Monday evening. It is placed upon the stage with the same scenery, costumes, ballets and paraphernalia used at Niblo's, New York. The cast is different, but we have the same premiere danseuses and incidental specialities. It will have a three weeks' run.

Arch.

Will Gillette in his new comedy, The Professor. He is ably supported by Georgie Cayyan and a good co. The piece is certain to draw full houses the entire week. 19th, the original Fatinitza co.

Chestnut.

Third week of Dr. Clyde, which is still in the full tide of success.

Park.

Second and last week of Lawrence Barrett in Yorick's Love, which is drawing fair audiences daily. 19th, J. K. Emmet in Frits in Frits.

Broadway: Barne Macauley and co. opened for a short season on Monday in A Messenger from Jarvis Section. He will undoubtedly draw full houses, as he is well remembered by those who witnessed his admirable performance last season.

Wood's: Florence Richmond in The Hunchback and Ingmar. At the matinee Dora is given. Since the reduction in prices there is an increase in attendance.

New National: The K. H. S. comb. opened for one week on Monday. It comprises the following stars of the variety stage: Emerson, Clark and Daly Bros.; Murphy and Mack, Cardello and Vincitore, Charles and Ella Jerome, Parker Sisters, Emma Brette and John O. Hall. These traveling combinations always draw crowded houses, and this one will be no exception to the rule. 19th, Milton Nobles.

Eleventh Street Opera House: Usual crowds; impossible to accommodate all who want to see the minstrels. Grand Central:

Strategists; 20th, Richmond & Von Boyle

in Our Candidate; 21st, Criterion Comedy co. in Freaks—22d, Our Girls; 23d, Mary Anderson; 29th, Abbey & Hickey's Pantomime.

RIL &amp; DRAPER.

Uncle Tom drew a full house 3d; the co. is a fair one. 6th, a variety co. of a half dozen stars, including Watson and Ellis, the Kernels and Miss Bates, traveling combinations always draw crowded houses, and this one will be no exception to the rule. 19th, Milton Nobles.

HARRISBURG.

Opera House: 9th, Richmond & Von Boyle in Double Marriage drew a fair house 6th. Frederick Paulding in Hamlet and Fool's Revenge 12th and 13th. Gotthold's Octoorn co. in The Octoorn 14th.

15th, Kornell's comb. 16th, Milton Nobles; 17th, return of Mahn's Fatinitza co.; 19th, B., W., P. & W. Minstrels; 23d, the Comedy Traveller.

PITTSBURG.

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PITTSBURG.

Opera House: Large and well-pleased audiences greeted the Weatherby-Goodwin Froliques during the past week. One would scarcely recognize in Goodwin the once rather insignificant Capt. Diederick of the Evangeline party, so marked has been his improvement since severing his connection with that organization. He is now literally a whole show in himself. Eliza Weatherby looks wan and weary, and is evidently in need of rest. She was attacked with spasms night of 7th, and was unable to appear, her part being filled by Ella Mayer. Venie Clancy looks, sings, and acts as charmingly as ever. She is quite an acquisition to the party. Jessie Weatherby, as the "Fairy," kept the audience in a constant uproar, while Raymond Holmes and Charles Bowser meritoriously filled the parts allotted to them. Altogether, Hobbies was one of the best things presented this season. 12th, Mrs. G. Howard's Uncle Tom co. 19th, Minnie Palmer's Boarding-School. 26th, Lotta.

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WILKES-BARRE.

Richmond & Von Boyle 3d, in Our Candidate, to a good house. 7th, Kate Claxton in Double Marriage, to very large business, the house being packed. 10th, Watson, Ellis & Kornell's comb., to fair business. Booked: Milton Nobles 14th, Gus Phillips' comb. 21st.

WILKES-BARRE.

Park Opera House: Boston Ideal Opera co. 8th in Fatinitza to very large business. John H. Tinds and New York co. in Shanghai 10th, to fair house. Very bad co. Disbanded here. Hinds goes to New York, and the co. scatter. Kate Claxton 12th, has cancelled. Haverly's Juvenile Pinafore co. is billed for 17th. John A. Stevens in Unknown 24th.

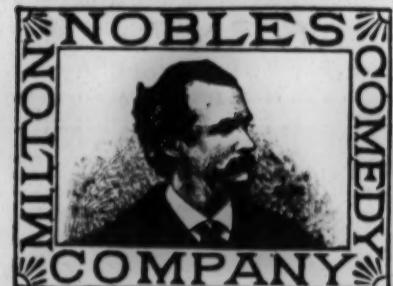
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PRINCIPAL SOUBRETTE,

CALIFORNIA THEATRE.

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## TO MANAGERS.

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BROOKLYN TO OMAHA,

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## RETURN TRIP EAST.

ROUTE.—Ford's Opera House, Washington, D. C., Jan. 12; Standard Theatre, New York City, 19th, two weeks; thence New England States.

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GIGANTIC VAUDEVILLE  
— AND —  
SPECIALTY COMPANY.M. B. LEAVITT..... SOLE PROPRIETOR AND MANAGER.  
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STAR NOVELTY THEATRE,  
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